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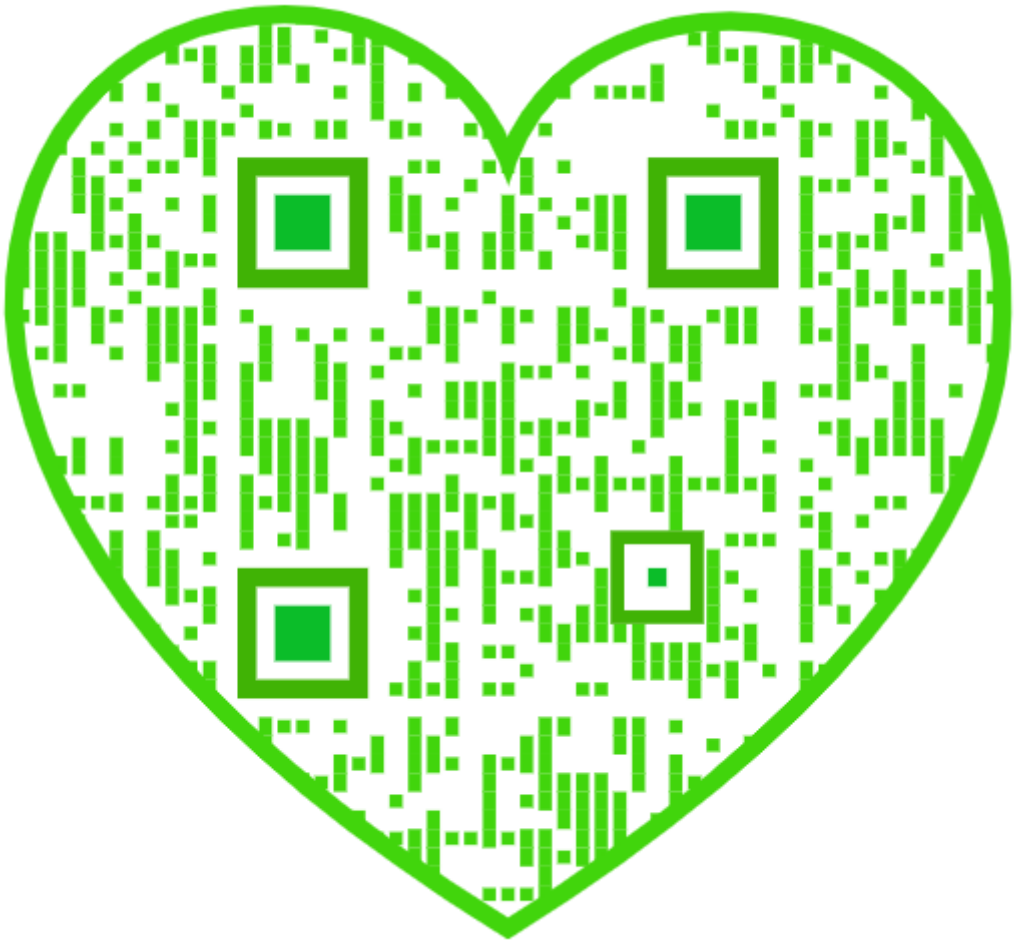

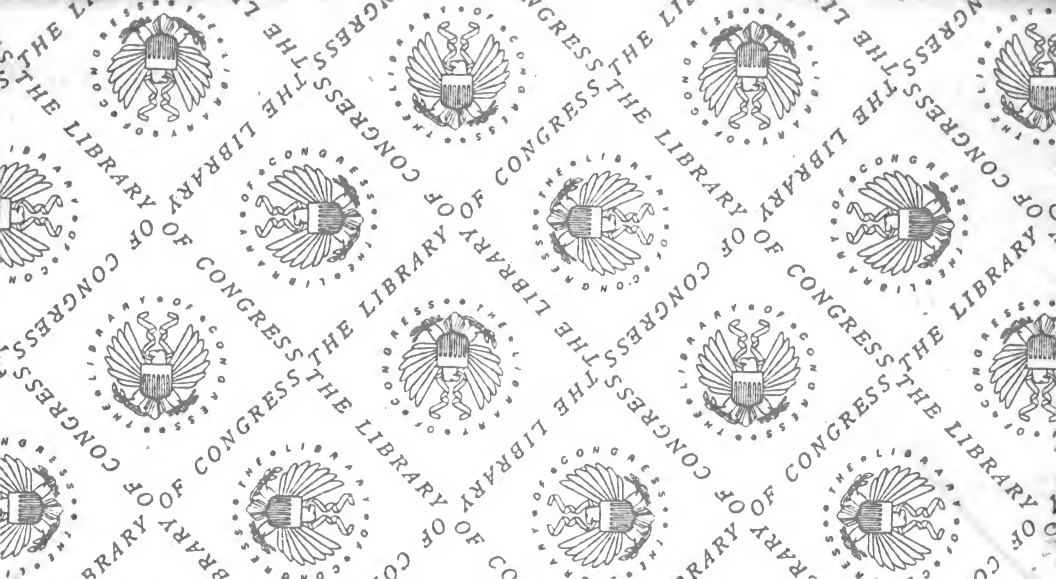
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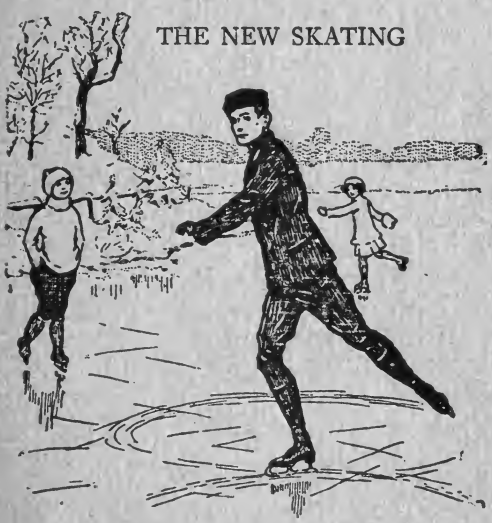
A

SKATING PRIMER

THE ESSENTIALS OF ARTISTIC (POPULARLY KNOWN AS "FANCY") SKATING FOR USE ON THE ICE BY YOUNG BEGINNERS AND ALSO BY OLDER AMERICAN SKATERS INTERESTED IN

THE NEW SKATING



By

George H. Browne, A.M. (Harv.)

International Skating Club, Davos, Switzerland
Cambridge Skating Club
The Skating Club of Boston

BARNEY & BERRY
Springfield, Massachusetts, U. S. A
1912

For "outstrethed", p. 4, read "outstretched"; for "R.I.B.", p. 45, read "R. I. F."; for "backwards", p 63, read "forward edge" ("Dutch slide" here means only "deep-bent knee"). Read page 4, first. To avoid swinging the balance-foot outside the print (p.13), it may not be necessary for all American beginners to carry it across the print, (p.27) as Salchow used to urge; directly over may be sufficient, and avoid an equally bad fault, hooking up the balance-leg.

"I hope we have reformed that indifferently with us, Sir."

"O, reform it altogether."--- Hamlet, 3, 2, 42.

THE YOUNG HUNGARIAN SKATER, FRÄULEIN OPIKA VON MERAY-HORVATH, OF BUDAPEST, who, after diligent practice for several seasons since this picture was taken, according to the system advocated in this Primer, has again proved true old Dr. Johnson's dictum that "few things are impossible to diligence and skill" by winning the woman's championship of the world for 1912 See p. 65. On *Artistic Skating for Women*, see Mrs. Syers' chapter in our new *Handbook of Figure Skating*, p. 199 ff.

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GEORGE H. BROWNE, A.M.
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Cambridge, Massachusetts, U. S. A.

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For other skating literature by the same author, see pp. 69–72. This *Primer* is not an abridgment of the other works, but an entirely new book, specially written for beginners in the International Style.

The distinguishing characteristic of this style is *system;* but the system is not so mechanical as to preclude ample opportunity for free individual self-expression. The execution of the same figure by various experts, though in general conformity to the system, may still present slight technical differences; and in minor details, the performance of the same expert may vary slightly from season to season.

For example, Salchow now begins the right outside forward with the right arm outstrethed, not bent like Fuchs's, Fig. 31; and instead of beginning the rotation at the beginning of the circle, like Panin, pp. 27, 28, even young beginners may find it easier to hold Salchow's starting position until half through the circle, like the Müllers. It may be well, too, even for young beginners, not to start the rotation in the ROB circle (begun with R shoulder leading) until half through the circle, though it will be hard, at first, to hold the free-foot in front so long (Rule 7, p. 22, must never be violated). The IB circle is best finished by method (1), p. 31; and the OB Three, in the old way, p. 39—by drawing the free-foot in front *before* the turn, but *without making a loop in the air.*

If the method advised in this *Primer* ever differs from that advised in the new *Handbook*, it is only because it is thought better adapted to beginners. Grace comes from unconscious ease and efficiency; efficiency, from learning to execute figures in the most appropriate and economical way; i. e., *with as few movements as possible.* This is the golden rule of the art of to-day.
—December, 1912.

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"Out of my lean and low ability I'll lend you something."—SHAKESPEARE, *Twelfth Night*, 3, 4, 378.

A SKATING PRIMER

PART I.—GENERAL OBSERVATIONS

2—Tag. "E'en so, thou outrunn'st grace."
—*Timon of Athens*, 2, 2, 93.

3—Hockey

If the young reader, who has already achieved plain skating, really desires eventually to become a good skater, this little book will set him on the right track. It is called a "Primer," not because it is adapted only to children of the "primer" stage, but because, though the language is simple and we hope clear, it is a "First Book" for **beginners** of any age in the most graceful and fascinating art in the whole range of outdoor sport. Skaters of all ages, from the lad whose chief joy is tag (Fig. 2) and hockey (Fig. 3) to the middle-aged business man who cannot resist putting on his old skates now and then, have always had times of wishing to do a little "fancy" skating, if they only dared or thought they could. Now as a matter of fact, artistic skating, especially in the attractive form of pair-skating (including waltzing), has recently become so popular in New England and New

York, that trying to learn it has begun to seem to would-be skaters of all ages much more worth their while than ever before; and the art itself has been so simplified, and its implements have been so improved in recent years, that the difficulties of learning it have been greatly reduced.

4—Alex. V. Panschin and his PUPILS, St. Petersburg
"Stand by, and mark the manner of his teaching."
—*Taming of the Shrew*, 4, 2, 5.
"What impossible matter will he make easy next?"
—*Tempest*, 2, 1, 88.

The object of this little book is not to present a condensed systematic treatise of the whole simplified art, but to increase this growing interest in graceful skating, to explain (primarily for young beginners) the fundamental elements of it and their simplest combinations, and (perhaps not without some service also to maturer American skaters used to a different skate and style, who would like to begin the "New Skating" in the right way) to show just how to skate the Elementary Figures in the best form.

5—The Spread Eagle, most easily learned in youth

"Father takes delight
To see his active child do deeds of youth,"—*Sonnet* 37.
Strain his young nerves and put himself in posture."
—*Cymbeline*, 3, 3, 94.

We shall have little to do with the theory of skating; still less to do with the history of skating, and with the explanation of how the skaters of all skating countries except the U. S. A. have agreed upon a prescribed list of figures to skate, and the one best way to skate them. We shall have next to nothing to do with the more difficult figures (like the rocking-turns, the change-turns, and the turn-change-turns). You will find all these things fully explained in the latest revised and enlarged edition of my **Handbook of Figure Skating** 1912), see page 72, which treats in complete detail of the American and the English as well as the Continental Style; and in my **New Skating** (1910), p. 69, and the **Cardinal Positions & Movements of the School Figures on Separate Cards** (1911), p. 71, which treat exclusively of the International Style. Later, you will come to the advanced figures with all the greater enthusiasm and assurance of success, if you first perfect yourself in the elementary figures in correct form.

"Practise yourself in little things; and thence proceed to greater."
—Epictetus, *Discourses*, Chap. xviii.

The time to begin is when you are young and have plenty of time and energy (Cf. Fig. 5). If your beginnings are right, you will be surprised to find what rapid progress you can make with only a little systematic practice every skating day. You can have more fun, and little or no less hookey and tag; and when you are ready to go to College, you may already be accomplished skaters; for the beauty of this new system of skating is that it is progressive and cumulative. You don't have to learn every new figure anew, as in the old American skating. Each step, if taken rightly, is a step in advance; and each new figure achieved by will and perseverance is not only a permanent acquisition in itself, but a contribution to the next figure, and an intensification of enjoyment. Add to this really moral quality, the invigoration of the keen winter out-of-doors, the zest of social companionship, and the unrivalled bodily and mental recreation, and you have an irresistible inducement to begin when young to acquire some facility in a sport whose fascinating possibilities are unlimited, and whose exhilarating movements can be executed by older men and women than take part in any other out-door sport.

"Oh, there is nothing like the skater's art—
The poetry of circles; nothing like
The fleeting beauty of his crystal floor.
Above his head the winter sunbeams dart,
Beneath his feet flits past the frighted pike.
Skate while you may; the morrow skates no more."

An Elfin Skate, Eugene Lee-Hamilton, in *The Academy*, London, Dec. 3, 1892, p. 508.

To increase the interest in this graceful accomplishment for a life-time, to start the beginner in a method that the experience of the world's experts has demonstrated to be the best, and to teach some single and combined figures and exercises not only fundamentally important, but also enjoyable to the skater and affording pleasure to the onlooker when executed in the form herein prescribed—is the main object of this *Skating Primer*.

But before the ice comes, I wish to talk over one or two general matters with you: first, your tools; and then, the best way of using them.

"The tools to him that can handle them."
—CARLYLE, *Sir Walter Scott*, 1838

THE CORRECT SKATING BOOT

"I find the Englishman to be him of all men who stands firmest in his shoes."—EMERSON, *Manners*.

A good workman can generally do a better job with poor tools (if they are not too poor) than a poor workman can do with good tools. A natural skater can do something in any boots and on any skates. But as a general rule, the best results come economically only with the best tools.

Now, the best boot is not necessarily a specially made boot. (The so-called skating-boots with big brass eyelets and a strap around the high top are worthless for fine work). It should be a laced Blucher or Balmoral, stout but not stiff, with a broad straight heel of such height that the attached skate should be nearly one-fourth of an inch higher under the heel than under the ball of the foot. (If the heel is any lower, it will be harder to do all backward curves and turns, and large forward circles.) Whether black or tan, high or low (if the top comes well over the ankle bone), straight or skewing (orthopedic), makes little difference except for looks,—provided, when tightly laced, the boot FITS. If you have a street boot that fits you perfectly and you can afford to have a special pair made on the same last,—lacing to the toe-cap, hooking over the heel at the back, and stoutly lined (canvas is n't so hot as leather),—you will have an ideal skating-boot.

"Lax in their gaiters, laxer in their gait."—JAMES SMITH, *The Theatre* (author of *Rejected Addresses*).

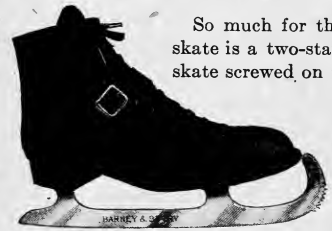
In the case of expert skaters, with such skates as they would naturally select, I almost believe that the FIT of the boot is the one most important question; but in the case of growing boys and girls, especially in large families, there are other considerations that have to be taken into account. Outgrown skates are more

durable to "hand down" than boots. If, then, a special boot can not be afforded, a plate inserted in the heel of the school boot, if it fits tightly enough, will provide the next best attachment. An extra pair of stockings will sometimes render a loose pair of boots available; and a (home-made) felt or cotton pad, under the tongue, is essential to prevent the lacing from galling the foot. For I do not need to remind you that no good skater ever wears straps over the heels. "Weak" ankles will disappear when you have acquired the proper balance and good form attainable by all serious and earnest skaters.

"I can tell where my own shoe pinches me; and you must not think, sir, to catch old birds with chaff."
—*Don Quixote*, 1, iv, 5.

THE CORRECT SKATE

"Who, then, can boast of merry days like mine,
Or who can hold so wide a sphere in thrall?
I warm the hearts of millions with my wine,
And winter's monarch I am crowned by all."
—C. TURNER, *King Skate*, *Outing*, Jan., 1895.



6a—The B. and B. Continental

"Whose edge hath power to cut."
—*L. L. L.*, 2, 1, 50.

So much for the boot. The best skate is a two-stanchion, round-toed skate screwed on to the special boot. (Fig. 6*a*.) The next best is the detachable round-toed skate with heel-plate and toe-clamp attachment. (Fig. 6*b*.) The only skate that won't do at all for figure skating is the detachable skate that fastens in the middle of the heel and in the middle of the sole. The sidewise fastening at the heel doesn't make so very much difference; but you will certainly obtain the best results if you fasten the skate at the heel about one-eighth of an inch **inside** the middle; and have the

blade long enough to project three-fourths of an inch behind the heel, as you look perpendicularly down by the back of the boot. It is absolutely essential for easy and effective work that you attach the blade at the ball of the foot **under the middle of the foot** not under the middle of the sole. (The skate blade should ordinarily project between the great toe and the next.) Therefore, skates that do not allow a sidewise adjustment in front are almost worthless for nice figure skating. You must insist upon being furnished with a long outside clamp, as on Barney & Berry skates, so as to adjust the skate in front **well to the inside.** You will then find that your balance will not, as on the usual stock skate, compel such a strong inside edge that all skating on the outside edge seems at first impossible.

6b—The Barney & Berry Heel-Button International

"A very good blade."—*R. J.*, 2, 4, 31. "Which bears the better temper, Good faith, I am no wiser than a daw."—*1 H.*6, 2, 4, 13.

Now, there is another consideration almost more important than the kind of skate you select; viz., the shape of the blade and the curve to which it is ground. The edges must be straight, no matter how thick the blade; three-sixteenths to one-fourth of an inch is thick enough. The edges may be parallel or splayed; that is, converging toward the heel. But whether the blade is thicker at the toe or not, the sides must not be convex (Adams blades), or concave (Dowler blades), but **straight.** Since our out-door ice is generally pretty hard, and our skate blades thinner at the top than at the bottom, the angle of the edges may safely be left a little sharper than a right angle.

The curve of the bottom is the most important of all. Where speed is the most desirable quality of skating, as in racing, tag, or hockey, the zig-zag lines on the ice are mostly straight—"the shortest distance between

two points." Therefore, the skate best adapted to this kind of skating is ground almost if not quite flat. But expert hockey players are beginning to rock their skates at the heel and the toe so as to be able to turn quicker than on the ordinary hockey skate. Now, long and careful scientific experimentation has demonstrated that a skate ground to the curve of a circle of nine feet radius is as flat as it is practicable to turn on; and that a skate ground to the curve of a circle of three feet radius is as rocking as it is easy to stand up on at all steadily. The average, you see, is six feet. A skate, then, whose rock is a curve of six feet radius is theoretically the best for *both* turning *and* gliding; and so it turns out to be in practice. A skate of seven foot rock or over is easier to learn straight-away skating on; but the most expert cannot skate a clean-cut loop or a turn on such a skate easily. On the other hand, on a skate of five foot rock or less, little short curves and turns are easy to acquire, but long graceful curves and circles very difficult, except by the most experienced.* The older you grow, and the more control you acquire, the sharper the rock you can afford to grind your skate to. Since the ordinary stock skate, until within a few years, has been ground to a rock of four or four and a half feet radius, it is no matter of surprise that figure skating has got the reputation of being "hard". It is a wonder that so many children have been able to stand up at all. Balance, which alone gives control, is almost unattainable on the hitherto commonly available skate.

"Unstable as water, thou shalt not excel."—*Gen.*, xlix, 4.

THE CORRECT FORM

On the three styles of skating, of which the extremes are the American, Fig. 8, and the English, Fig. 9, see *Handbook* and *New Skating*, p. 8, ff., where they are fully described and illustrated. At first the young American beginner will look upon the requirements

*The latest European skates (Dr. Winzer's) still have the middle ground very flat. to glide on; the front and back rocking, to turn on,—a combination curve, not a true circle.

"The glass of fashion and the mould of form,
The observed of all observers."—*Hamlet*, 3, 1, 161.

7—The International Style. See *Handbook*, p. 162.
Courtesy of Winter Sports Review.

"Making his style admired everywhere."—*Sonnet*, 84.

of correct up-to-date form as restrictions upon his freedom of movement. "What are arms and legs for," he will think, "if not to swing naturally? If you don't skate the outside edge, square front, free foot swinging outside, like most American skaters, good and bad alike,

8—Outside Forward, American Style, Square Front

"It is a most unforc'd position."—*Othello*, 2, 1, 240.

Fig. 8 (cf. *Hdbk.* Fig. 162), your sprawling and posing will be as bad as English stiffness." True; but the alternative isn't "sprawling or posing." Twenty years' combined experience of the best skaters of the fourteen countries of the International Skating Union (I. S. U.) has proved one way to be essentially the most efficient and the most graceful way of skating each figure. To **make** that way easy and natural for us, even if at first it **seems like** posing, is the problem before us. Now, since that problem is chiefly physical (of course some are naturally more graceful than others), the solution is largely a matter of training and developing the muscles. And, strange to say, it has only recently been discovered that the little special training which is required can actually be done **better on the floor than on the ice,** if one is really in earnest. It may seem too much like making work of your play; but the point is, if you really do care, you can, **on the floor,** save a great deal of time in learning **on the ice,** for the simple reason that on your skates, you often can't do a figure because you can't stretch certain muscles quite far enough; and you can't stretch the muscles far enough on the ice because you can't quite do the figure,—or you get discouraged because you can't do both at once. Now,

if you would only do some of the stretching first, while standing on the flat of your foot, you would find it much easier and quicker to do the stretching **and** the figure on the edge of your skate. The best professional exponents of such a graceful physical art, for example, as dancing, which has recently been revived on the stage in so many attractive forms, all testify that

9—An English Four at Davos.

Note the awkward strokes of Dr. Williams and Mr. Fedden going out from the centre, and the stiff pose of Mr. Collingwood and Mr. George Wood coming in.

"Why do you skate (walk) as if you had swallowed a ramrod?"—EPICTETUS, *Discourses*, Chap. xxi.

they produce the effects of lightness, sureness, and ease, by short practice in exaggerated positions beyond the extreme actually demanded of them in artistic performance.

SKATING WITHOUT SKATES

"In life's small things be resolute and great
To keep thy muscle trained."
—JAMES RUSSELL LOWELL, *Epigram.*

Now I have discovered that only two or three movements (into four extreme positions) will train

I—Free-foot behind

II—Free-foot in front

FORWARD TWIST—Practice movements off the ice

V—Turn from II to III. "Turn'd on the toe."—*L. L. L.*, 5, 2, 114.

your muscles for all the movements necessary for all the prescribed figures. These two movements are (standing on the right foot—the same movements, reversed, apply to the left foot, and should be as faithfully practised as on the right):

1. **Extreme forward twisting of waist and hip muscles, aided by the (screw) rotation of arms and shoulders.** Practice movements I, II.

2. **Extreme backward twisting of the same, aided by the (unscrew) rotation of arms and shoulders.** Practice movements III, IV

By extreme I mean to the

III—Free-foot in front

IV—Free-foot behind

BACKWARD TWIST—Practice movements off the ice

limit of endurance short of strain. Do not force the muscles—a little at a time is better than too much at once. Be sure to carry the hands flexed a little upward and backward at the wrist—palms down, never up; free foot, flexed almost, if not quite, straight, usually down, never toes up.

Simultaneously with this twisting (1), stretch up and down on the standing-knee (2), and with the backward twist (3), "spread-eagle" the free-leg not only at the **ankle,** but also at the **knee** and the **hip.** Practice movements IV, IV[1], and IV[2]. This last movement is the key to the whole situation,

VI—Turn from IV to I. "Took heel to do't.'—*Cymb.* 5, 3, 67

IV[1]—Going Backward IV[2]—Coming Forward
BACKWARD TWIST—Arms stretched for balance

if prosperity may be said to depend upon any one element. The temporary assumption of this apparently strained position is so necessary for the successful execution of most steps and all turns on the ice, that no pains should be spared to attain the requisite flexibility, even though the "spread-eagle", as an independent two-foot figure, is not a very graceful, acrobatic accomplishment. (Figs. 20, 21.) Held on one foot, however, at great pace on the ice in large backward spirals (Figs. 7, 19, 47, 83) this approximate "spread-eagle" position not only makes an effective and therefore graceful figure, but offers the best possible practice for control of balance and edge. No ordinary exercise with which I am familiar, whether forced by labor or taken for fun, yields the "spread-eagle" as a by-product. Yet without a close approximation to the "spread-eagle" position (Figs. IV[1], IV[2], the arms stretched for balance) none of the turns on the ice, and few of the transition steps can be skated easily.

18—Normal ROB **Start,** p. 29

19—ROB **Spiral**

Practice movements III, IV, in action on the ice.

20—Both feet on the ice
Before straightening the legs.

21—The Spread-eagle
Legs straightened

The anticipatory strenthening on the floor, then, of these somewhat unusual muscular actions,

1. The extreme **twisting** of the shoulders, hips, thighs, and ankles;

2. The **springing** of the skating knee; and

3. The **" spread-eagling "** of the free-leg at the hip, knee, and ankle, will put all the cardinal positions and movements on the ice within your command.

It is good practice to take the four positions one after another on one foot and then on the other. When you can keep your balance on one foot, you may combine them successively into one continuous movement;

thus, when you get to Position II, intensify the rotation to the limit by dropping the balance-foot still farther round (swing 1); lift it a trifle with the turn (Movement V) on the toe from F to B (swing 2), so as to be able to drop it in front as you get round (swing 3, into Position III); when you get to Position IV, drop the balance-foot close to the standing-foot at the limit of rotation (swing 1); lift it a trifle at the turn (Movement VI) on the heel from B to F (swing 2), so as to be able to drop it behind as you get round (swing 3, into Position I, again). Now, repeat on the same foot. Then do the sequence on the other foot. These exercises are more fully explained in the *Handbook*, p. 166 ff. (the motion, however, in the opposite direction, —from the reader). On the ice, each of the four positions may be skated forward and backward, on the outside and on the inside edge; and you may prepare for the whole sixteen on the floor simply by inclining the body at the ankle and turning the head in the direction of progression. To avoid further repetition, the fundamental principles controlling these movements on the ice are here expressed as General Rules for reference; and the beginner is advised to become so familiar with the positions and the rules, that his skating instinct will apply them automatically, as occasion demands.

> "That which comes after ever conforms to that which has gone before. . . . Look to the essence of a thing, whether it be a point of doctrine or of practice. . . . Let no act be done at haphazard, nor otherwise than according to the finished rules that govern its kind."—MARCUS AURELIUS' *Meditations*.

THE CORRECT POSITIONS AND MOVEMENTS IN THE EXECUTION OF THE PRESCRIBED FIGURES

General Rules

1. **Soft, gradual movements—not jerky**—Whenever movements are recommended to be made at certain points in the figure, they are to be made gradually, softly, and therefore gracefully. With varying speed and balance, they may precede or follow the points

indicated; but they are seldom sudden, and never jerky.

2. **Poise and movement of head**—The head should be held erect—poised on the spinal column prolonged in a straight but not stiff line, without an angle at the neck. The head is generally turned in the direction of progression—always, on forward edges; on most of the outside back; least on inside back. Don't look down at the ice except for a moment when absolutely necessary to ensure placing your print.

3. **Tilt of body and compensating swing of arms**—The body should tilt, sidewise, from the skate-edge; that is, in a straight line, without an angle at the hips.

When the body tilts to the right, the compensating (balance) swing of the arms is to the left; when the body tilts to the left, the compensating swing of the arms is to the right—and it is usually more natural and graceful to swing them parallel to each other, hands about waist high, palms down, fingers neither spread nor clinched.

4. **Rock of body and compensating swing of balance-foot**—When the body rocks forward, the compensating swing of the balance-foot is backward—when the body rocks backward, the compensating swing of the balance-foot is forward—and the normal height of the balance-foot is proportionate to the rock of the body.

When the body is in equilibrium, rotation for a turn, loop, or spin, may be increased either by raising and spreading the arms, or lifting the balance-foot, or both.

5. **Bend of legs**—Both legs are always slightly bent at the knee—the skating-leg more so at the beginning of a circle and straightening toward the end; the balance-leg lower and straighter at the beginning of a circle, higher and more bent toward the end. At the turns, the skating-leg is "springy" at the knee—bends, straightens, bends.

6. **Extension of balance-foot**—The balance-foot is forcibly extended so as to make as nearly a straight angle with the balance-leg as possible—generally,

22—Right Outside Forward.
Nat: W. Niles

"Insinewed to this action,
Acquitted by a true substantial form."—*2 H.*[4], 4, 1, 173.

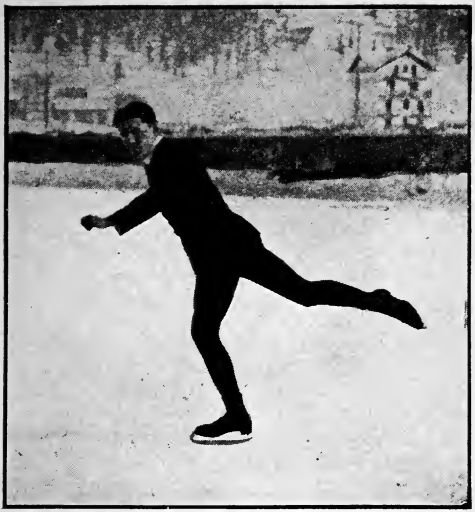
therefore, pointing toward the ice. Never carry the toe of the balance-foot up in the air.

7. **Lagging of balance-foot**—The balance-foot at the beginning of every curve (just after it has thrust, from the whole blade, NEVER from the toe-point) lags behind the direction of progression; that is, on forward curves is carried behind the skating-foot; on backward curves, in front and over or across the print—at the beginning.

8. **Swing of balance-foot**—The balance-foot swings in the same direction as the corresponding shoulder on outside edges (Fig. 22), but in the opposite direction on inside edges (Fig. 23). It is poised or swung entirely from the hip, in the socket of which it is turned outward and backward as much as possible.

9. **Proximity of feet**—It is not so necessary that the balance-foot should swing close to the skating-foot on outside as on inside edges; but it is important that the feet should not be widely separated at changes and turns.

10. **Preparation for succeeding curve**—As the skater approaches the end of any curve of a fundamental figure, he should get his body, by continuous rotation before a change or a turn, into approximate position for the succeeding curve, whether on the same foot or on the other foot.



23—Right Inside Forward. Werner Rittberger

"As if that whatsoever god who leads him
Were slyly crept into his human powers
And gave him graceful posture."
—*Coriolanus*, 2, 1, 235.

In general—Everything violent, angular, or stiff is to be avoided in the movement; no effort is to be strongly expressed, but the impression is to be given that the figures are executed without effort. Always skate naturally, and avoid every affected pose.

"I should like to impress on those who are going to learn to skate in the International style that all the positions they are taught to place themselves in are not merely poses, assumed for effect, and in order to look nice. Every position assumed by expert International skaters has a definite object, and is the position which long experience has proved to be the easiest, and that which is most conducive to the holding of a correct balance on any particular edge or turn."
—Mrs. Greenhough Smith (Champion of England, 1908, 1911), *Winter Sports Review*, Sept., 1912.

"All difficulties are but easy when they are known."
—*Measure for Measure*, 4, 2, 221.

PART II.—THE ELEMENTARY FIGURES AND HOW TO SKATE THEM

I'll draw the form and model."—*Richard III*, 5, 3, 24.

THE ELEMENTS

24 **25** **26** **27**

The Fundamental Element is the simple curve (Fig. 24) in the four forms: outside forward (O. F.), inside forward (I. F.), outside backward (O. B.), and inside backward (I. B.). These curves are joined into two curve elements by a Change of Edge (Serpentine, Fig. 25), by a Turn (Three, Fig. 26), or by a Loop (Fig. 27). Sometimes the Double Three, Fig. 65, is called an element; but it is only a variation of Fig. 26—three curves joined by means of two threes. Each of these figures may be skated on alternate feet, in field (half-circle) or to place as eights (full-circle).

SWING

One of the hardest things for the beginner to acquire is vigorous pace and go. Don't be too stiff and unyielding. Learn to let your skate "run"; that is, learn to surrender freely to the motion, to accumulate momentum, and to transfer your weight from one skate to the other without losing any of your momentum by hitching or pausing. It is good practice to get up speed by a strong thrust (always from the edge, NEVER from the point of your skate), or by a few running strokes from the inside edge of your skates, and then relax and let your body, without losing any of its mo-

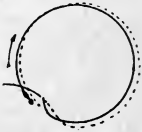
mentum, glide into a long spiral curve on one foot. Practise holding this spiral, outside and inside (Fig. 23), forward and backward (Figs. 7, 19, 47,) just as long as you can, in correct form. It is the best possible practice for strengthening your ankles, securing stable balance, and adding vigorous pace and go to your skating—a quality almost, if not quite, as desirable as good form. On the Spirals see further p. 45.

"You must make a circle.—*H.*[5], 5, 2, 320.

"Where I did begin, there shall I end."—*J. C.*, 5, 3, 24.

But to come round to your starting point in a full-circle eight, the prescribed form for all school-figures, you need more than a spiral swing, Fig. 28; you must acquire what I call a coöperative swing, Fig. 29. For example, to change a forward curve skated with a simple thrust into a full circle, carry the thrusting leg, after the thrust, a little farther back than necessary; then, when you get to the middle of the curve, swing the balance-leg vigorously forward with the aid of the weight of the leg and a little extra muscular action, and thereby increase the centrifugal force. The proper and timely movement of the head, arms, and shoulders may also coöperate to this end; and the skating-leg, which should always be springy at the knee, the moment the balance-leg swings forward, should stretch and bite into the ice with increased power, which will cause an increase of speed. Further, on this coöperative swing, see *New Sk.*, p. 7 ff.. For the official requirements for the correct tracing of each figure, see *Handbook* p. 126, ff, *New Sk.*, p. 33. In the following selection from the prescribed figures, the numeral on the left is the official number in the schedule of the International Skating Union; the numeral on the right (in parenthesis) is its value in points. The inside edge in good form is easier to learn, but we shall begin with the young skater's first ambition, the outside edge.

28—Spiral Swing



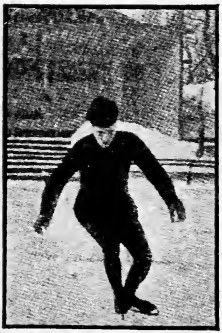
29—Full-Circle Swing

1.—OUTSIDE FORWARD EIGHT (1)

Practice movements I, II, *p. 16*

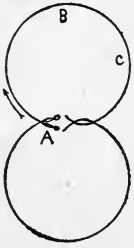
Study carefully for imitation the positions in all the illustrations. Learn the rules (pp. 20–22) by heart.

In skating this, and all other circles, do not make an angle at the hips (Rule 3); the body, though inclined, should be straight from the skate-edge to the top of head. In order to keep the head erect (Rule 2), make a conscious effort to tilt it oward the centre; other-



30—ROF Start—Salchow
"Straining upon the start."—*H.*5, 3, 1, 32.

31—ROF Start—Fuchs
"The motion's good, indeed!"—*T. S.*, 1, 2, 281.



32—Outside Forward Eight

wise it may make an ugly angle at the neck. This movement of the head helps amazingly to round out the circle. Remember also to bend the skating-leg, for pace, especially at the start, Fig. 30 (Rule 5). Resist the tendency of both the left shoulder and the free foot to come forward, immediately after the start, as in familiar American Skating (Fig. 8). The rudder-like action of the free-foot enables you to make the circle big, and to bring you round, full-

circle, to the starting-point, Fig. 29. The curves of the two halves of the eight must intersect at the beginning; but it is reckoned a better print now-a-days if the circles at the end just touch than if they intersect, as in the diagram, Fig. 32, or fall short, as in Figs. 51, 65.

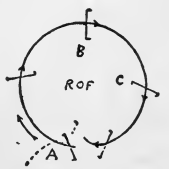
33—ROF, ⅔-¾ round

34—ROF, at end

Note the position of the shoulders, arms, and free-foot at the start (Figs. 30 and 31). Keep the balance-leg back and well across the print (Rules 6 and 7) Fig. 22; but from the start, screw the shoulders and hips slowly around until, over half-way through the circle, you cannot hold the balance-foot back any longer (Fig. 33).

The left shoulder is now in front, the right behind. Let the twist in the waist muscles (Practice movement I, p. 16) pull the balance-foot round, as you stiffen the skating-knee, rock the body backward from the ankle, and slowly swing the balance-foot, knee bent, round in front, Fig. 34 (Practice movement II, p. 16.)

As the first circle comes to an end, turn the toe of the balance-foot in, to compel a strong outside edge when you put it down; and now with a strong thrust from a short inside edge, throw the body forward on to the new edge and repeat the above movements reversed, on the left foot, Fig. 60.



35—ROF—Panin

Fig. 35 shows the action of the

36—Cross Roll Forward

shoulders. "The faultless execution of the curves depends upon the condition that body, shoulders, arms, hips, and head be in motion during the whole circle."—Salchow, on *Card* 1. (See p. 71.)

CROSS ROLL FORWARD

When you skate this outside forward edge, not as an eight, but as an American field figure, in half circles (roll), Fig. 36, it is, of course, not necessary to keep back the balance-foot so long, or even inside the print at all; and when you take the stroke by crossing the balance-foot over and lunging upon the next curve without a distinct thrust from the skating-foot (cross-roll), no short change of edge is necessary. (See photograph, *Handbook*, p. 80.)

2.—INSIDE FORWARD EIGHT (1)

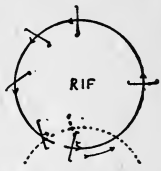
Practice movements I, III, *pp. 16, 17*

Remember that the balance-foot swings not in the same direction as the shoulders (as in the outside forward) but in the opposite direction (Rule 8). Since the balance-foot must be behind at the start, the right inside edge therefore must be begun with the **left shoulder in front** (see front cover and Fig. 23), body slightly bent forward at the hips, knee strongly bent. (Don't begin with shoulders square to the print, the free-foot a-straddle, swinging aimlessly somewhere inside the print. See *Hdbk.*, p. 80, *New Sk.*, p. 6.)

From the start, the shoulders begin to unwind, the balance-foot begins to swing forward, and the skating leg begins to straighten.

About half way through the circle, the balance-foot passes by close to the skating-foot; and later, as the body rocks backward, preparatory to the forward lurch on to the next curve, crosses over the print in front of the skating-leg, which is now straightened to its full height, Cf. Figs. 4, 46, 62.

At the end of the curve, the shoulders are almost flat with the print, left shoulder behind; the left foot is put down toes out so as to secure a strong inside edge from the start; and the body lunges on to the second curve with the right shoulder in front. Panin's shoulders are rather squarer at the beginning than most Continental skaters', Fig. 37.



37—RIF—Panin

The arms are swung parallel through the entire movement. It is not a bad device to hold the diagonal corners of a handkerchief in each hand, until you can gauge the distance. Cf. *New Sk.*, p. 17. Note carefully the positions in the illustrations referred to, and compare a graphic series of snap-shots of Salchow executing the first circle, in *Handbook*, p. 142.

In brief—"Remember the fundamental principle of the balance on inside edges: "SHOULDER AGAINST BALANCE-FOOT. The balance is regulated by a gradual carrying forward of the balance-foot and a simultaneous drawing back of the balance-shoulder."—Salchow, on *Card* 2.

"Before the gazer now he seems to fly,
Now with a backward stroke deludes the eye;
Precipitating curves on curves anew,
Returning ever to his centre true."
—ROBERT SNOW, *Skating*, 1845.

3.—OUTSIDE BACKWARD EIGHT. (1)

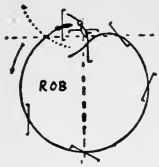
Practice movements III, IV, *p. 17*

"On an edge
More likely to fall."—*2 H.*[4], 1, 1, 170.

The feeling of danger on backward edges frequently makes beginners bend the body at the hips and neck to keep their balance. Therefore bear in mind Rules 2 and 3; also, Rule 7.

"The fear's as bad as falling."—*Cymbeline*, 3, 3, 49.

After the strike-off, let the striking foot, now free, lag behind, in front of the skating-leg, which should be

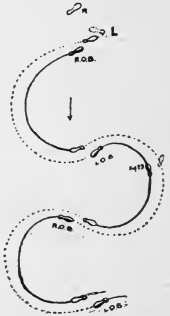


38—ROB—Panin

well bent, Figs. 18, 61. Immediately screw the shoulders and hips almost into the plane of the skating-foot.

This backward pull of the left arm and hip will pull the balance-leg round, about a quarter way through the circle; let it come round with all its momentum, and spread-eagle it at hip, knee, and ankle, to open out the curve, Fig. 19. Let the head follow the balance-foot around, and look hard over the balance-foot shoulder in the direction of progress. Cf. Figs. 7, 19, 47.

Near the end of the circle (on a short change of edge), bring the balance-foot down close to the skating-foot (Rule 9), which straightens so as to give a strong thrust on to the second circle. After thrusting, it, in turn, lags behind, and the above movements, reversed, are repeated on the left foot. Notice how flat to the print Panin's shoulders are, Fig. 38 (*Card* 3).



39—Cross Roll Backward

CROSS-ROLL BACKWARD

(Cf. *Handbook*, p. 81).

On the outside back cross-roll (half-circle), Fig. 39, there is no short change of edge; the transition from the outside back on one foot directly to the outside back on the other is effected chiefly by the rock of the body.

4.—INSIDE BACKWARD EIGHT (2)

Practice movements II, III, *pp. 16, 17*

This eight is the hardest of all, for two or three reasons. All these eights must be begun, not with a run or a succession of strokes, but with a single thrust from rest. Now, it is very difficult to get, from rest, a sufficiently strong thrust to make the first inside back circle as big as it ought to be. The balance, too,

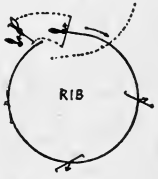
is difficult with the free foot in front, and the circle consequently has to be begun with the shoulders all wound up to start with. Furthermore, it is hard to see where you are going or what you are doing. And, lastly, under all these handicaps, it is difficult to get the skate to run to a smooth finish. See a series of four snap-shots of Salchow executing an inner back circle from rest, in *Hdbk.*, p. 135, Cf. also, *Hdbk.*, p. 178.

Stand lightly on the left inside edge; swing the right foot gently in front, and then, with deep knee-bending, push strongly from the left on to the right, which is turned heel out, so as to catch a strong inside edge from the start, the skating knee also well bent. Start with the right shoulder well behind, balance-foot in front, head natural, not trying to look in the direction of motion (Keep your eyes rather at the starting point throughout the whole circle).

Slowly bring the balance-foot back, close to the skating-foot. Half way through the circle it is ahead of the skating-foot. There are now two popular ways of finishing:

(1) Spread-eagle the free-leg and follow it with your eyes nearly to the end (reversing shoulder rotation); or

(2) Bring the arms quickly to the sides of the body (Cf. Fig. 48) **at the same time that** you straighten the skating-knee and bring the balance-foot close to the skating-foot. In this straight pose let the skate run until the next stroke.

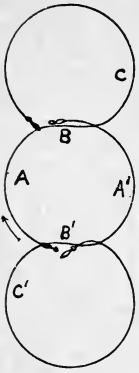


40—RIB—Panin

Notice that Panin's head (indicated by the short arrow, Fig. 40) follows the rotation of his shoulders until, when three quarters round, both are flat with the print. Of course he has to abandon this position before the next push-off, and therefore his way of finishing is not so popular as the other ways.

This finishes the four eights on each foot—eight in all.

"The permutations then attack
Of foot, edge, and direction;
From ROF to LIB (left inside back)
Eight is the whole collection."
—Cf. *Winter Sports Review*, Jan., 1912, p. 122.



41—Serpentine (Change of Edge)
Cf. top p. 27.

The serpentine is a combination of two curves by means of a change of edge. It is all one swing—there is no pause or break in the movement of the swinging foot. The positions for the curves in combination, forward and backward, are exactly the same as for the curves apart. The change takes place in the long axis of the eight; and the circular lobes of the paragraph eight, Fig. 41, must be of approximately equal size. In all changes keep the arms low at the change, and the movement of the balance-foot as nearly over the print as possible. Fig. 42 shows the rotation of the shoulders; Figs. 43–45, the action of the free-foot. In 43, it is momentarily high (Cf. Fig. 47); in 43, 44 the head is hardly erect enough.

42—ROIF Change of Edge Shoulder action

45—After change

44—At change

43—Before change

FORWARD CHANGES

First Half, 5*a* (1) **Right forward outside to inside.** As you approach the end of the R. O. F. half-circle, draw right shoulder back (at A); the skating-foot consequently bites a sharper edge, with an increase of speed (cf. p. 25) and the coöperating movement of the balance-foot is forward and up, Fig. 43.

The balance-foot now drops slowly, while the body straightens up on to the flat of the skate, and the left shoulder rotates gradually forward (B, Fig. 41).

The skating-foot catches up (Fig. 44), passes the balance-foot, and bites into the inside edge, at the same time that the balance-foot (backward) and the left arm (forward) are stretching apart (Fig. 45). Finish the inside circle as a normal inside edge.

"The rest of the eight."—*Romeo and Juliet.*—3, 1, 83.

46—RIOF Change

Second Half, Left forward inside to outside. Again, as you approach the end of the L. I. F. half circle (A^1), draw the inside shoulder back, carry the balance-foot across in front over the bent skating-leg (Cf. R. I. F. Fig. 46), which straightens on the flat at the long axis (B^1), catches up with the balance-foot, passes by, and then bites into the outside edge (C^1), at the same time that the right shoulder and the balance-foot are settling back over the print, as in a normal left outside forward edge. (See *Hdbk.*, Fig. 374, Salchow.)

After each change of edge, assume the proper position for the ensuing curve, as previously prescribed. See further, *Hdbk.*, p. 147, *New Sk.*, pp. 19, 20.

BACKWARD CHANGES

First Half, 6*a* (2) **Right backward outside to inside.** Toward the end of the R. O. B. half-circle, bring

47—ROIB, before Change

48—ROIB, after Change

balance-foot behind (Fig. 47); at the long axis, the skating-foot catches up on the flat, passes by, and bites into a sharp inside edge at the same time that the balance-foot darts forward and the left arm is being brought down to the side (Fig. 48). Finish the circle as a normal inside back by drawing the balance-foot and hands down as on p. 31.

Second Half, Left backward inside to outside. Toward the end of L. I. B. half-circle, bend the skating-knee and draw the balance-foot well behind and across the print (Cf. Figs. 40, 49, R. I. B.); at the long axis, the skating-foot catches up on the flat, passes by the balance-foot, and bites into sharp O. B. edge, at the same time that the balance-foot drops well in front and the balance shoulder stretches round behind in normal position for L. O. B. (Cf. Fig. 50, R. O. B.).

49—RIOB before Change

50—RIOB after Change

Skate the changes as if the balance-foot were stationary and the skating-foot were catching up, rather than

swing the balance-foot too hard (Held). "DON'T KICK. Take as much weight as you can off the ice at the change, and put as much as you can into the bites. This is the secret of all the turns: dip, **rise,** DIP—bend, **stretch,** BEND. Be as light as possible as you rise for the turn, and 'sit down' hard on the second curve." *New Sk.*, p. 20.

THREES

"From edge to edge."—*A. C.*, 2, 2, 117.
"Turn and change together."—*T. C.*, 5, 3, 110.

Threes are turns on one foot from a curve in one direction to a curve in the opposite direction on the other edge, by means of a half turn of the body. Forward threes are made on the front part of the skate; backward threes, on the back. The turn must be on the long axis of the eight, and the second curve must be as big as the first. To prevent the second curve from curling in, great pains must be taken with the form in which you skate the first curve and with your rotation at the turn. You must force the turn by the rotation, but you must reverse your shoulders just **before** you turn (Fig. 53). There is also a great tendency to hunch up and get angles at hip and neck; therefore keep actively in mind Rules 2 and 3.

If you can spread-eagle your feet, you will find an eight of two O. F. threes not difficult (No. 7 [1]). The little girl in Figs. 56 and 57 will have some difficulty—why? The O. F. three is usually combined with the I. B. three; and the I. F. three always with the O. B. three. The latter eight is the easier and counts less; but the single O. F. three is the one usually learned first.

8.—OUTSIDE FORWARD AND INSIDE BACK (2)

First Half, R. O. F. Three to I. B. The first thing to notice is that the O. F. curve before a three is skated differently from the plain eight. The left shoulder and arm, instead of being carried behind, is carried **in front** (Fig. 52). The balance-foot is not carried so far behind or

51—Three Eight

52—ROF Three
Left shoulder forward

53—ROF Three
L. shoulder back, at turn

54—ROF Three
Just after turn

55—ROF Three
Holding out second curve

so long. The turn is made by drawing back the left shoulder (note in Fig. 53 that the left shoulder is back before the turn is made); and you prevent the curling in of the second curve not only by thus reducing the rotation at the turn, but also by looking hard over the balance-foot shoulder (Fig. 55).

It is an aid, "to get ahead of yourself" at the turn; that is, bend forward so that the centre of gravity is ahead of the skating-foot at the turn (Fig. 53). When the turn is made, the skating-foot darts under the

56—ROF Three
Before the turn

57—ROF Three
After the turn

58—LOB Three
After the turn

body (Fig. 54, the right arm needn't come forward), restores equilibrium, and gains rather than loses pace.

It is a still greater gain, to "spring" the knee before and after the turn; that is, settle down a little into the edge before the turn, be as light as possible at the turn (Fig. 53 looks stiff, because snapt at the instant of extreme stretch), and settle still harder into the second curve after the turn. Conceal the trick, however, in the execution of the figure. Cf. top p. 35.

59—LIB Three
Before the turn

60—LIB Three
After the turn

"Nor attend the foot That leaves the print."
—*King John*, 4, 3, 26.

Second Half, L. I. B. Three to O. F. A very hard three for a beginner; it is more of a hip turn than a shoulder turn, like the O. F. three. You will have discovered before this that our figure-skating is done not so much with the skating-foot as with balance-foot, hips, shoulders, arms, and head. Of course your

skating ankle will seem weak, if you try to make it do **all** the work!

On the L. I. B. hold the balance-foot in front, a little outside the print, shoulders flat. Unscrew until you can see the heel of the skating-foot over the skating shoulder, Fig. 59.

To produce the turn, twist the heel of the skating-foot, turn toes out with brisk muscular effort, and merely turning the balance-foot half over, drop it gently behind the print, as you catch the forward edge in normal position for L. O. F. curve, Fig. 60. (Cf. *Handbook*, p. 90, *New Sk.*, p. 22.)

9.—INSIDE FORWARD AND OUTSIDE BACK THREE (1)

First Half, R. I. F. Three to O. B. Start with the right shoulder in front instead of the left (p. 28) and with the balance-foot directly over the print.

To execute the turn, carry the balance-foot across the print, and finish the second curve as a regular outside back, Figs. 7, 19, 47, 83, 84, 85.

61—ROB Three
Before the turn

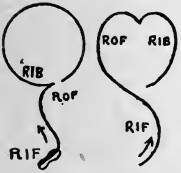
62—ROB Three
After the turn

Second Half, L. O. B. Three to I. F. Let the balance-foot lag in front, with strong screw rotation of the shoulders (Cf. Fig. 61, R. O. B.) until you can see the heel of the skating-foot over your right shoulder (as in outer back loop, Fig. 74, R. O. B., Cf. Fig. 50); then, with a quick flip, execute the turn on the heel of your

skate, and with the same movement pull the balance-foot round and finish the I. F. curve with the balance-foot in front, the normal position, Figs. 62, 58, Mrs. Syers. Some prefer the old way, *New Sk.*, p. 22, *Card* 7.

Q'S AND REVERSE Q'S

"Now execute a change of edge;
A turn should follow duly;
And on the ice, my word I pledge,
You'll see a long-tailed Q lie."
—F. in *Winter Sports Review*, Jan., 1912, p. 122.



63—Q's

64—Reverse Q's

For the Three Edges, or Q's and Reverse Q's, Figs. 63, 64, combinations of Threes and Changes of Edge, and how to skate them, see *Hdbk.*, p. 47, and pp. 93, ff.

DOUBLE THREES

65—Double Three Eight
Cf. top page 27

Double threes, Fig. 65, are combinations of three curves by means of two turns; that is, the second curve of the first three serves as first curve of the second three. They are skated in the same way as single threes; only you need to let the skate run freely in order to keep up pace to the end, especially in eights beginning on the inside edge. Skate all forward turns on the front part of the skate, all backward turns on the back part, as in single threes. Be careful about placing symmetrically—the long axis bisects the second curve.

Toward the end of the second curve of an outside forward double three, the balance-foot, which is normally behind, may be brought a little forward and

up, ready at the precise moment when the skating-foot flips round on the heel to outside forward, to drop behind and across the print, and thus help open out the last curve in the regular position for outside forward. Cf. *New Sk.*, pp. 22, 23. The balance-foot, however, may be kept behind all through the O. F. double three, and brought softly forward only at the end of the third curve, for the transition to the second half of the eight.

Before the second turn of the I. F. double three, keep the balance-foot behind; after the turn, in front, as in the new O. B. three, p. 38.

LOOPS

66—Loop Eight

Cf. top p. 27

67—Loop in the air

Loops are difficult but fascinating figures. There is a knack about the successful execution of them that is hard to get and easy to lose. Experts have to practice daily in order to keep control of them. (For full treatment of loops see *Hdbk.*, p. 145; *New Sk.*, pp. 23–5, with extraordinary photographs of Panin, Salchow, Hügel, and Meyer.) In all loops, the free foot describes in the air the same loop that the skate describes on the ice, Fig. 67. Outside loops are made by the rotation of the shoulders **completed** by the swinging foot; inside loops, by the pressure of the weight of the balance-leg and foot against the curve, **assisted** by the rotation of the shoulders. Fig. 71.

68—Going into Loop

The beginner, however, will not have so much difficulty in rotating his shoulders as in preventing the swinging foot from coming into action too soon.

OUTSIDE FORWARD LOOP

Begin gently on deeply bent skating knee, with left arm and shoulder far in front, Figs. 52 and 68, Salchow

69—In the Loop

70—Coming out

and balance-foot inside the print so that you can see it over your right shoulder. Keep the balance-foot behind, until well round the oval, Fig. 69; then straighten the skating-knee, and swing the balance-foot into the second curve, Fig. 70.

71—Going in

72—Coming out

INSIDE FORWARD LOOP

At, or immediately after the start, the skating-foot shoulder and arm are well in front. The body leans forward, and the skating-knee is deeply bent. The balance-foot is carried well outside the print; this movement

presses the skate sharp on the edge, near the heel. Quick unscrew rotation of the shoulders just before the loop, Fig. 71, helps the skating edge carry the body round; and as the skating-leg straightens, the balance-foot is stretched out forward and fairly high, Fig. 72, and the arms are brought down to the sides, to skate out the second curve, full and round.

"If the left shoulder, Fig. 68, is not carried far enough round in the direction of progression, the rotation will be uneven, and a cross-cut instead of a loop will result. . . . This strong rotation of the shoulders and of the whole upper body brings the skating-foot into a forced position which, in case the body leans a little forward, also brings the skate on a still sharper edge. The release from this twisted position comes from the fairly rapid swing of the balance-foot around the skating-foot. . . . Loops are the fundamental figures that contribute to modern skating variety, vivacity, and beauty. In general, for those who really practice hard, loops are comparatively easy; but they are easily forgotten again, and for this reason should be a regular part of the daily practice."—SALCHOW, *Das Kunstlaufen auf dem Eise*, p. 25.

BACK LOOPS AND ROCKING TURNS

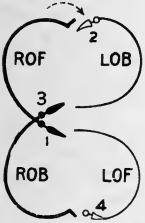
Begin back loops like back threes, only very slowly, so as to lengthen the first curve by killing as much rotation as possible until you get to the loop itself. Hold the balance-foot way over in front until the loop is almost finished, and then bring it round close to the skating-foot, as the body and skating-leg straighten up. Cf. Fig. 50, *New Sk.*, pp. 23, 38; *Hdbk.*, pp. 184–5.

But back loops, as well as rocking-turns (rockers, counters, and brackets), you had better postpone until you have had more practice on the fundamental figures. See *Hdbk.*, pp. 151 ff and 186 ff, and *New Sk.*, p. 26ff. It will be more profitable for you now to take up a few simple combinations.

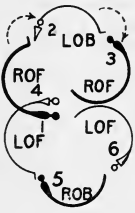
For an exhaustive treatment of all the practical strokes by which these elementary curves are combined into figures, see *Hdbk.*, pp. 52–64.

SIMPLE COMBINATIONS
"ONCE-BACK"

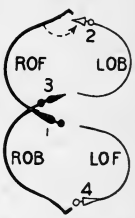
One of the most useful combinations is the familiar English "once-back" (*Hdbk.*, p. 53), a stroke from O. F. to O. B. on the other foot by means of a short three turn. The second curve of the three may be so short that it amounts only to a little hook on the end of the **R.** O. F. curve, and the transition to the L. O. B. may be made without any appreciable change of edge. This stroke from the three turn is a very useful exercise skated to an eight (Fig. 73, Cf. Figs. 90 and 91). Foreign skaters call it the **Engländer,** and the stroke from the double three (Fig. 74), also skated to an eight, the **Double Engländer.**



73—Once Back Eight—Engländer.



74—Double Engländer



75—Amerikaner Eight

In order to come back to a centre on a forward edge, you must skate a "once-back and forward"—*i. e.*, R. O. F., L. O. B., R. O. F., *Hdbk.*, p. 53. This figure has even greater swing when skated with a partner. Combined with a once-back and cross-roll back, it makes the Mercury (p. 57). The skater who is going backward pulls his partner at the turn, who comes round with a swish that is most exhilarating—in the Flying Mercury, clear off the ice (Fig. 98).

THE MOHAWK

If, instead of rotating the body like a three, you turn in the opposite direction, and skate a stroke from the R. O. F. on to the L. O. B. by putting the left foot down **behind** the other, you will skate a figure carried

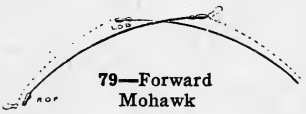
76—Mohawk First Curve

77—Shifting the weight

78—Mohawk Second Curve

to Europe by Callie Curtis in 1869, and to this day called the **Amerikaner.** (Figs. 75, 81.)

If you flatten your shoulders, knees, and ankles into the spread-eagle position (Fig. 76) and transfer your weight to the L. O. B. just before you get to the shift (Fig. 77), you will skate the familiar Mohawk of today, Fig. 78 (*Hdbk.*, p. 87). The end of your R. O. F. curve is crossed by the beginning of your L. O. B. curve, Fig. 79.



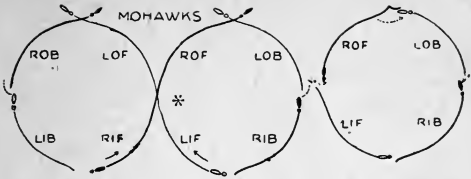
79—Forward Mohawk

PAIR SKATING

"Now let's go hand-in-hand, not one before another."
—*Comedy of Errors*, 5, 1, 425.

The forward Mohawk is a very serviceable figure for hand-in-hand skating, for partners can skate circling figures, facing the same way all the time, Fig. 80. See the *Meal Sack*, *Hdbk.*, p. 112, Fig. 331, a F. Mohawk hand-in-hand, R. O. F. to L. O. B., and R. O. I. B. change and L. I. F. and R. O. F. and L. O. F. Mohawk, etc., repeated on the other foot. For the various ways of holding hands, see *Hdbk.*, p. 65.

Partners cutting by each other at *, Fig. 81, on an I. O. F. change, Mohawk, and I. B., may execute a



80—Mohawk Eight, Kokettieren **81—Amerikaner**

very lively wing-eight, to place. If partners cut by at * in opposite direction on the same line, passing face to face, the figure is called **Zanzibar.** By omitting the back stroke, you may skate it side-by-side (joining one hand or crossing hands in front) as a progressive Change-Mohawk Scud. The grapevine may be skated by partners, face to face, Fig. 82. See *Hdbk.*, p. 84.

82—A Hand-in-Hand Grapevine

SPIRALS

Spirals, long curves skated in plastic poses after vigorous running starts, may also be skated in pairs (Figs. 83, 84, 85). Get up speed by a few powerful strokes and then in quiet pose, in correct form, hold the edge as long as your power lasts, finishing with a pivot circle, (Title-page), a pirouette or a rise on both toes (Figs. 87, 88). Practise the forward spirals first, outside and inside edge. Start the backward spirals forward; and either by a grapevine (Fig. 82) or other two foot turn, or by a jump (Fig. 89, see *Hdbk.*, p. 42), settle on to the backward pose at a good pace. For grapevines, see *Hdbk.*, p. 84ff., p. 102. A vigorous O. B. may be started, after getting up pace, by a stroke from R. I. B. to L. I. B. to R. O. B., a "faked" flying-three.

These large spirals are not only excellent practice in strengthening the ankles, acquiring pace, and securing balance, but they are the most exhilarating movements possible short of flying like a bird.

83—Hand-in-Hand Spiral—Davos

"In circles we sweep
Our poise still we keep."
—C. DIBDIN, *The Skater's March*, 1802.

THE WALTZ

The commonest use of the once-back stroke, Fig. 73, is in the familiar waltz-step. Figs. 90 and 91 represent respectively the boy's and the girl's steps in a practice eight, the centres of which (two chairs) are about thirty feet apart. An inspection of the diagrams (Figs. 90, 91) will readily resolve the waltz-step into its elements. It will be seen to consist of an outside forward three-turn—from an outside forward edge to an inside back edge on one foot,—and then a glide (not a hop or a dip) on to the outside back of the other foot. In practice, the inside back is often held for a yard or two before the glide on to the outside back on the other foot. By keeping up the rotation of the body and turning out the balance-foot, the skater will be able to continue straight on to another outside forward edge on the original foot, ready to repeat the turn.

84—Forward and Back Spiral—Chateau d'Œx.
"In circling poise, swift as the winds along."
—THOMPSON'S *Winter*.

85—The Victory Spiral—Country Club, Brookline
"How smooth and even they do bear themselves!"—*H.* 5, 2, 2, 3.

87a—Toe Spin—English
"She rises on the toe."
—Cf. SHAKESPEARE, *Troilus and Cressida*, 4, 5, 14.

87b—"The Salute"
"Rise up, rise up, Xarifa!"
—J. G. LOCKHART *The Bridal of Andalla.*

88a—American (Professional)
"She can spin."
—*T. G.*, 3, 1, 316.

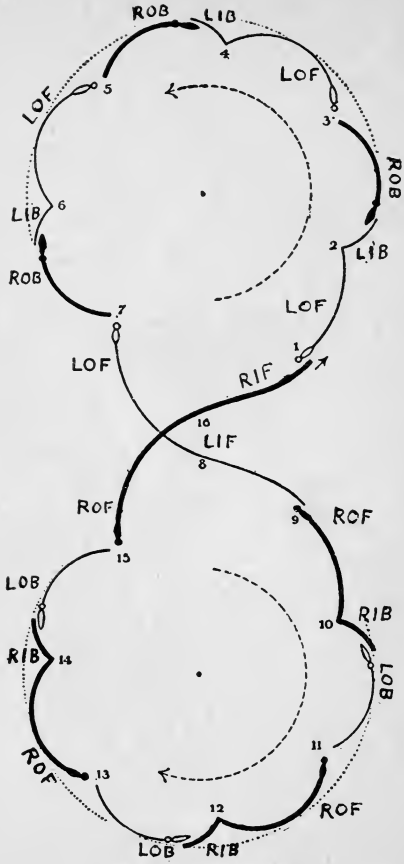
88b—Pirouette
"Turned on the toe."
—*L. L. L.*, 5, 2, 114.

"What'er thou art, I watch thy threadless maze,
Till I am wonder-rapt in trance hypnotic;
Like sunflower to the Sun I turn my gaze
Hello! I'm down again; how idiotic!"
—Anon., *The Incognita at the Skating Club*

(Some American waltzers cut out the short inside back curve and pass directly from the outside forward on one foot to the outside back on the other. Cf. p. 43.

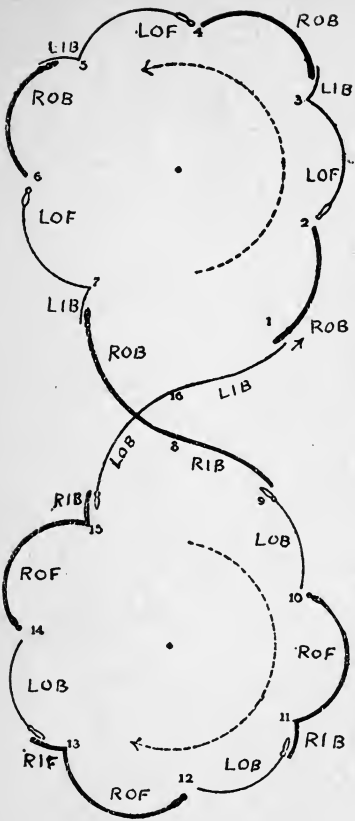
89—"An easy leap"
—I H., 1, 3, 201

To reverse the rotation, change the outside edge to the inside forward on the same foot; and then by a parallel stroke, pass smoothly on to the outside forward on the other foot, ready for the "once-back" step in the opposite direction. (Most American waltzers, again, cut out the change of edge, and effect the reverse by a cross-roll direct from the outside forward on one foot to the outside forward on the other.) Practise the steps alone, according to the diagram, and then together. "It is the absolutely simultaneous execution of these movements by the two partners that constitutes the whole essential art of a pair 'going together.'" If the carriage be erect and the position of the partners parallel, if the curves and turns be true and clean, if the movements of the pair be easy, supple, and harmonious, and in perfect rhythm with the music, —the effect cannot fail to be graceful. The four skates should be at all times within about a three-foot ring; at the stroke, the balance leg should hang easily, knee slightly bent, and toe turned out, the heels not more than six inches apart; on the curves, the skaters should lean boldly, keep close together all the time, and not bend at the waist. Beginners are advised to count **1**, 2, 3, 4, 5, 6—**1**, 2, 3, etc., turning on the **1**. Cf. *Dancing on Skates*, by Col. H. V. Kent (Newcastle, 1910), who advocates the Circular instead of the usual Serpentine Waltz, because you don't have to be constantly on the anxious lookout to avoid collisions.



90—The Boy's Steps

When skated by a pair, the prints of Figs. 90 and 91 will track (see *Card* 21 for the two eights tracking, —the lady's steps in red): when the boy is on forward curves, his partner will be on backward curves; when



91—The Girl's Steps

he is on backward curves, she will be on forward curves; when he is cutting the three-turn, she will be passing from outside back to outside forward, and *vice versa*.

The cinematograph (Fig. 92), though it covers hardly more than half an inch of the diagram (from

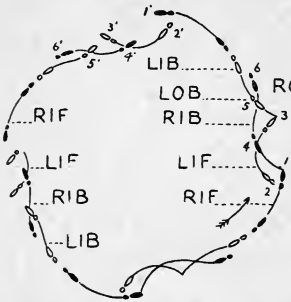
point 5 to point 6, not ten feet on the ice, and only a half-rotation), is more suggestive than pages of exposition. It will be helpful to you in interpreting other instantaneous positions (when the sequence of snapshots is not so rapid as here) to try to fit the movements to the diagram. In No. 1 the lady is still on the short I. B. tail of her three (note the swish of her skirt), the gentleman is just preparing to strike off on the first curve of his L. O. F. three, from a long O. B. on his right foot; at No. 4. the lady has changed to her outside back; observe that her feet separate during her vigorous outside back while his are coming together for the three-turn at Nos. 9, 10, 11; he now will change from a short L. I. B. to R. O. B. in step with his partner when she rotates from her R. O. B. at 12 on to her L. O. F. in his wake—her feet are nearly together again, and in three or four more snaps the sequence begun at 1 will repeat, only reversed —lady forward and gentleman backward.

92—The Waltz Step

92—The Waltz Step. Courtesy of L. MAGNUS, *Les Sports d' Hiver*, Paris, 1911, *Le Patinage*, *pp. 76–77.*

THE BOHATSCH TWO-STEP (Ten-Step)

Another popular dance step that boys and girls will enjoy is the ten-step. The only difficult part is the girl's last four steps. These steps, however, are as old as pair-skating; they are the basis of the original Jackson Haines waltz and may be easier learned in that form first, Fig. 93. (This two-step and the Jackson Haines waltz, like the once-back English waltz, may be skated hand-in-hand, Fig. 94 or in the regular waltz position, Fig. 92.)



93—The Jackson Haines Waltz

These four troublesome steps may be skated in two ways: with both feet on the ice, like a grapevine; or lifted from the ice at the turns. Both ways are indicated on the diagram (Fig. 93), the easier first.

94—Hand-in-Hand Waltz (Montreal)

Begin with a R. I. F. Before the right reaches 1, begin another I. F. with the left. Before the left reaches 3, turn an inside counter at 1 to R. I. B. Heels are together now on an inside spread-eagle. Around 3 as a pivot, the R. I. B. crosses the print of the left foot at 4, gets behind and changes to O. B.; but before it reaches 6, the weight shifts to the left, which, on deeply bent knee, cuts across at 5; and as the right leaves the ice, bites into a vigorous independent I. B. The right now swings round to I. F. (heels together again, Cf. Practice Step IV[2]), and the sequence repeats. This time, instead of making an inner forward counter, as at 1, and an inner back three, as at 3, lift the feet and shift the weight successively from R. I. F. to L. I. F., then crossing over in front to R. I. B. The knack is shifting the weight at these "scratch" strokes (Fig. 95) and spread-eagling the ankles.

95—Scratch Stroke

The same applies to the ten-step. The sequence of steps is as follows:

	1	2	3	4	5
Boy's steps	L.O.F.	R.I.F.	L.O.F.	R.I.F.	L.I.B.
Girl's steps	R.O.B.	L.I.B.	R.O.B.	L.O.F.	R.I.F.

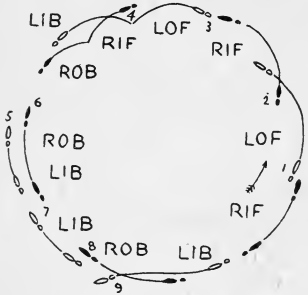
	6	7	8	9	10
Boy's steps	R.O.B.	L.I.B.	R.O.B.	L.I.B.	R.I.F.
Girl's steps	L.O.F.	R.I.F.	L.I.F.	R.I.B.	L.I.B.

Steps 3, 6, and 10 are long; 2, 5, and 9, very short. The ten-step, therefore, takes seven measures of the music. The boy makes his step 8–9, as the girl does hers, 9–10, by crossing the foot over in front (scratch strokes, Fig. 95). Care must be taken not to lift the feet too high; they should be slipt along, to give a soft, gliding effect.

There are many variations of this exhilarating two-step: after 3, the boy may insert a R. O. F., the girl a

L. O. B., and then repeat from the beginning; at 8, the girl may go under her own right arm raised, still holding the boy's left, etc.

THE SCHÖLLER MARCH



96—The Schöller March

Another old, but fundamental pair-figure is the Schöller March. The diagram (Fig. 96) shows that the sequence of steps is as follows: 1, L. O. F.; 2, R. I. F., set down behind; 3, L. O. F. three; 4, R. I. F. three—ending with L. I. B. and R. O. B. at the same time; 5, L. I. B., behind the right; 6, R. O. B.; 7, L. I. B. repeated, still behind the right. The right is now drawn back, 8, R. O. B.; 9, "scratch" L. I. B., i. e., crossed over in front; 10, spread-eagle to R. I. F. and repeat.

The girl, holding boy's right hand, lets go at 4 and takes his left after the turn; at 9 she lets go, and at 10 takes his right again. In waltz-position (the boy's steps as above) the girl's would be: 1. R. O. B. 2. L. I. B. (L crossing behind R). 3. R. O. B. three I. F. (L stays behind R). 4. L. O. F. 5. R. I. F. (L stays behind R. until the Amerikaner turn at 9). 6. L. O. F. 7. R. I. F. 8. L. O. F. Amerikaner. 9. R. O. B. 10. "Scratch" L. I. B.; i. e., crossed over in front. From 1 to 4 the boy skates forward, the girl backward; from 4 to 9, the boy backward, the girl forward; from 9, as at beginning.

THE TIP-TOP MARCH

1. L. O. F. 2. Cross-roll R. O. F. three I. B. 3. "Scratch" L. I. B. 4. R. I. F. and repeat. When skated hand-in-hand, side-by-side, let go hands at the three-turn; then join the other hands, and let go again at 4.

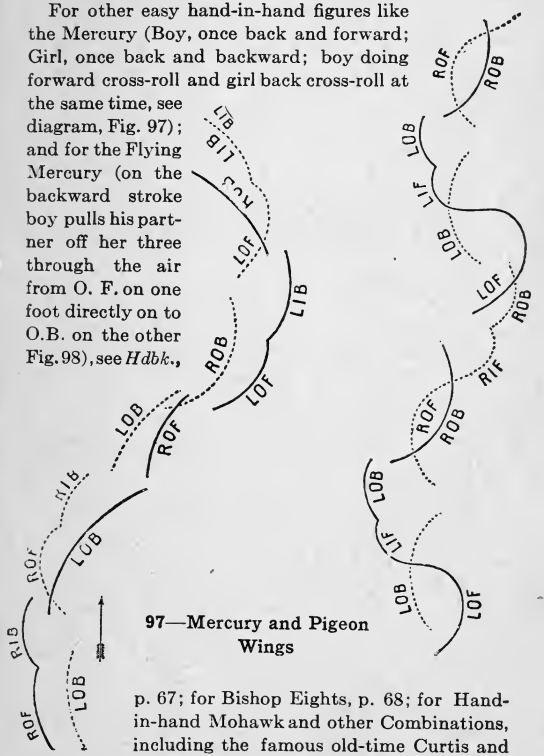
THE MINNA MARCH

1. R. I. F. 2. L. O. F. three I. B. 3. R. O. B. 4. L. I. B.

5. R. O. B. 6. "Scratch" L. I. B.; i. e., crossed over in front, and repeat. This figure may be skated side by side, hands crossed, the girl at the right, the boy skating an Amerikaner at 2, instead of a Three.

FLYING MERCURY, PIGEON WINGS, ETC.

For other easy hand-in-hand figures like the Mercury (Boy, once back and forward; Girl, once back and backward; boy doing forward cross-roll and girl back cross-roll at the same time, see diagram, Fig. 97); and for the Flying Mercury (on the backward stroke boy pulls his partner off her three through the air from O. F. on one foot directly on to O.B. on the other Fig. 98), see *Hdbk.*,



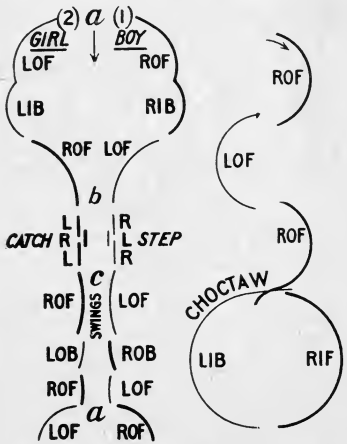
97—Mercury and Pigeon Wings

p. 67; for Bishop Eights, p. 68; for Hand-in-hand Mohawk and other Combinations, including the famous old-time Curtis and Goodrich Waltz, pp. 111–2. Miss Edith Eliot Rotch kindly contributes the following, as skated at The Skating Club of Boston:

98—The Flying Mercury

"Rise from the ground like feather'd Mercury."
—*1 H.*[4], 4, 1, 106.

Herzen, Fig. 99.—Boy, R. O. F. three to I. B. and L. O. F. and little step R. and little catch step L. and little step R.; Girl, L. O. F. three to I. B. and R. O. F. and little step L., and little catch step R. and little step L.



99—Herzen Mohawk 100—Choctaw 101—Canadian Box

Let go hands at the three (a), join at the steps (b) and repeat on opposite foot, opposite direction. The catch step is made by putting one foot down directly behind the other, Fig. 102. This figure fits well to music in march or waltz time, the three turn taking four measures, the O. F. two, and the three little steps two.

102—Catch Step

Herzen Mohawk.—After the short steps, join hands (c) and add a long straight step, boy L. O. F., girl R. O. F., holding the position for two measures. Then in front of the skating-foot swing balance-foot forward (Fig. 103) then backward, and put it down on the ice, backwards. Let go hands and repeat in opposite direction; or add another straight forward stroke, and repeat in same direction.

103—Swing of Balance-Foot
Mr. and Mrs. Syers, at Davos.

"What harmony is this!"
—*T.*, 3, 3, 18.

Choctaw.—The Choctaw is made in the spread-eagle position like the Mohawk, only the second curve is on the other edge, Fig. 104 (See *Hdbk.*, p. 88). Skate side by side, joining one hand or crossing hands in front, Fig. 100. Steps, R. O. F. and L. O. F. and R. O. F. Choctaw and R. I. F.

104—Choctaw

On the Choctaw, girl leads, boy making his Choctaw behind in such a manner that his prints track his partner's. To be the best fun, the Choctaw should be made on a large circle, which will be facilitated if the leader will look over the shoulder away from the partner.

When you start on the left foot, boy leads, girl follows, looking over shoulder after the Choctaw turn.

Canadian Box.—(a to e Fig. 101) R. O. F. and L. O. F. and R. O. F. Mohawk L. O. B. and Cross-roll R. O. B. double three and Cross-roll L. O. B. double three and cross-roll R. O. I. B. change and L. I. F. and R. O. F. circle entire. Repeat on left. Partners drop hands at the turns (b), join on the change (c), drop on the circle (d), and join at the end (e), and repeat.

FREE SKATING

See *New Sk.*, Chapter IV, *Hdbk.*, pp. 131 ff, 196.

In addition to these Mohawk, Choctaw, "once-back," and other dance and march steps, American skating provides ample material for an International program of self-chosen figures, which, combined into a coherent performance, set to music, should impress spectators as an artistic unit of rhythmic and graceful movements. Since this part of the program should be original, only a few hints and suggestions need be given here. The following are some of those given to European beginners by Herr G. Helfrich of Berlin, to whom I am indebted not only for several other useful hints in this book, and for the original of the front cover illustration, but also for the simple and suggestive drawings on p. 62, designed after mine in my *New Skating*, p. 5.

"Select ten or a dozen figures in which you have good control; two spirals, two dance steps, and one or two "once-back" and Mohawk combinations are recommended. Begin and end with a spiral. Finish spirals with a spin or pirouette. Use the dance steps to connect into a fluid performance, without a break, other parts of your program. With your eye divide the surface into two big halves, and strive to place your

figures symmetrically in each, not too far from the centre. Special figures like pirouettes, jumps, etc., aim to place in the centre; dances, grapevines, spread-eagle combinations, spirals, scuds, etc., swing in large circles round the centre. Avoid bobbing round in the corners. Keep time. Don't hurry." See *New Sk.*, Chap IV; Syers, *Book of Winter Sports*, Chap. IV, on Free-Skating, p. 95.

Of the stock of already familiar figures from which to choose, nothing further need be said of the spirals (p. 45) or of the spread-eagle, Figs. 18–21, except that

105—Spread-Eagle

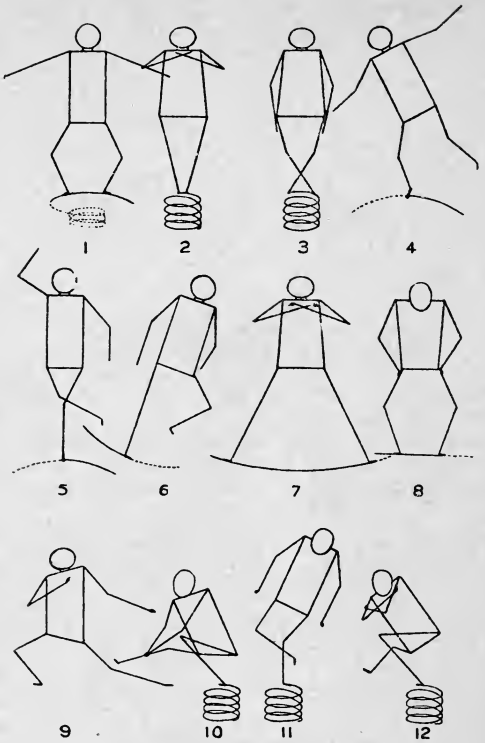
J. F. Bacon, just after a complete revolution in the air, and therefore not yet quite erect. *Hdbk.* p. 69.

"He cuts the spread-eagle — an elephant —beagle, And beats all our skaters to rags."—The Skating Lesson, *Illus. London News*, Jan., 1847.

106—A Hand-in-Hand Spread Eagle

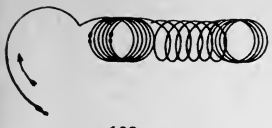
"Our grace is only in our heels."—*Henry V.*, 3, 5, 34.

the usual American Spread-Eagle like Bacon's (Fig. 105) will not do. This identical cut is selected for criticism by Panin because (1) the knees are not perfectly straight (Cf. Figs. 5, 21); (2) because the body is bent; and (3) because, on the outside edge, the whole body does not incline backward. See the difference between an outside and an inside spread-eagle, Fig. 106. Avoid head, knee, and arm positions like Fig. 107, No. 8.



107—Whirls, Spins, and Pirouettes

For directions how to skate whirls and spins (with illustrations), diagrams 107 to 113, see *Hdbk.*, pp. 106–7. For toe-pirouettes (Fig. 107, 4, begun outside, Fig. 105, 5, inside), see p. 108. The secret of these toe spins is just the opposite of what you would expect: do not straighten the body, but bend the knee; when you want to come down, straighten up! The Jackson Haines pirouette (Fig. 107, 9–12) requires deep knee



108

Two-foot Whirl, Cf. Fig. 107, 1, 2. *Hdbk.*, p. 106.

109 **110**

Cross-foot Spins Fig. 107, 3.

111 **112** **113**

Flat-foot Spins and Inside Ringlets

bending, which is developed best by boys in doing the Dutch slide, Fig. 114 (Cf. *Hdbk.*, p. 42).

On a rapid Dutch slide backwards, with balance-foot trailing out straight behind (Fig. 107, 9), suddenly swing the balance-foot forward and begin to spin in ringlets,

114—The Dutch Slide

"Oh, would I were a boy again."—Mark Lemon.

"Ah, happy years! once more who would not be a boy?"—Byron, *Childe Harold*, II, 23.

either holding the balance-foot in your hands (Fig. 107, 10) or folding arms across your chest (Fig. 107, 12). The secret of this spin is to curl up in under, all in a bunch.

Or, start on a vigorous forward three or loop, bend

115—Jackson Haines Spin—Salchow
"None but himself can be his parallel."
—L. THEOBALD, *The Double Falsehood.*

116—Hügel settling down

the skating-knee (Fig. 115, Salchow), curl the balance-foot around (Fig. 116, Hügel), and finally settle into one spot with the balance-foot in hand, like Rittberger (Fig. 117), and finish on the toe like Hügel (*Hdbk.*, p. 37) or Salchow (*Hdbk.*, p. 132). Easier said than done, perhaps, like

"Will it give place to flexure and low bending?"—*H*[5], 4, 1, 272.

117—Sitz-Pirouette—Rittberger

"Thus long have we stood
To watch the fearful bending of thy knee."
—Shakespeare, *Richard II*, 3, 3, 73.

some other parts of this Primer. But courage! It took Jackson Haines nine years to perfect this specialty of his. And remember what Mrs. Syers says: "Of all the qualifications necessary, steady perseverance is perhaps the most important. No matter how gifted, no skater has ever attained the highest rank without hard work. The elements must be thoroughly mastered before you attempt the more intricate figures."—New *Handbook*, p. 199.

"Few things are impossible to diligence and skill."
—Dr. Johnson, *Rasselas*, Chap. XII.

"Therefore, let every man now task his thought,
That this fair action may on foot be brought."
—Shakespeare, *Henry V*, 1, 2, 310.

APPENDIX

Class Tests and Competitions

The recent experience of the Berlin Skating Club would indicate that American Skating Clubs, also, could with profit introduce tests and competitions for beginners; and, by making the occasions amusing and attractive with music, games, and contests, arouse interest and recruit the numbers of active figure skaters. For the last two seasons the Committee of the Junior Department of the Berlin Skating Club, inspired by the enthusiasm of Herr Helfrich, have held monthly meetings for novices, at which prizes and certificates have been given to winners in figure-skating, speed-skating, and gymkana sports like obstacle races, candle races, potato-races, tandem-races (playing horse), races of contestants crawling through barrels, carrying an egg in a spoon, threading the needle, rolling hoop, etc. They have been very successful. There are many running and tagging games played in our gymnasiums and public playgrounds that can be repeated on the ice with added zest, such as team races —sides lined up, and one from each side skating at a signal to and around a goal, and releasing the next runner from the line on his side by a touch of outstretched hands; setting up candle pins in the same way; and various tag and relay games. Here are some kindly furnished by Ernst Hermann, Director of Physical Training and Supt. of Playgrounds, Cambridge and Newton, Mass.

Candle Pin Exchange Race—25 yards from starting line set up a candle pin in centre of a 12-inch iron hoop (painted red); and 25 yards further another hoop and pin. At signal, one skater from each team skates to the further pin, exchanges it for the nearer pin, which he sets up in the further pin's place, and then skates back to the starting line to tag the next runner. Team wins whose last runner gets back to starting line first, after having exchanged and set up the pins properly.

First Variation—Place the two hoops and pins on the 50-yard line, two feet apart. Each skater simply exchanges the pins, leaving them upright, and then skates back to tag the next starter.

Second Variation—Instead of exchanging the pins, each skater may turn the pins upside down (The pins are painted with a two-inch red band at one end and a blue band at the other). Care must be taken to have the same color up or down on all the pins in the game. Rope quoits (6 in. in diam., $\frac{3}{4}$ in. rope) may be substituted for the iron hoops, and bean-bags or hockey pucks for the pins; but it requires more skill to set up the pins in the prescribed manner.

Rope Quoits and Candle Pins—Instead of exchanging the pins, exchange the rope-quoits, taking care in slipping the quoits up over the pins not to upset the pins. *Similar variations.*

Shuttle Relay Races—Half of each team, placed one behind the other, at each shuttle (starting-line)—the two front skaters 50 yds. apart. At signal, No. 1*a* (the front skater) skates to No. 1*b*, the other end, and gives him a flag, bean-bag, or rope-quoit. No. 1*b* then skates to No. 2*a*, who in turn gives flag to No. 2*b;* and so on, back and forth (like a shuttle), until the four skaters of each side have exchanged places. It is important to make a distinct rule which hand shall be used in the delivery of the flag to the next runner.

Variations—1. Couples run from each end of the shuttle. 2. Russian style—three skaters race from each side, all joining hands. 3. Chariot race—all four join hands, and exchange places with the chariot at the other end.

Hurdle Races—Run in the same manner. Snow hurdles 1–3 ft. high, 8 ft. wide, and about 6 ft. long, at distances of about 15 yds. The shuttle races are best suited to hurdling games.

Puck Games—Four iron hoops or rope quoits at equal spaces (10–12½ yds.) from starting line. Put pucks in last three. At signal, No. 1 gathers the pucks one at a time into the home goal (first hoop), and skates back to starting line to tag No. 2, who distributes the pucks, one at a time, and in turn tags No. 3, who collects again, etc.

FOURTH CLASS TEST

In addition to tests in prescribed figures and free-skating, both, for those who have received prizes and for novices who have never entered, there may be similar competitions in pair-skating and in waltzing. In these novice contests, prescribed figures are selected from the following list. For the regular fourth class test, the starred numbers must be skated, and any three more—ten out of thirteen figures.

"Bring me to the test."—*Hamlet*, 3, 4, 142.

Plain Circles

No.	
*7	ROG, LOF
*2	RIF, LIF
*3	ROB, LOB

Threes

No.	
*7	ROF—LOF
9a	RIF—LOB
or b	LIF—ROB

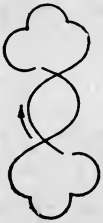
Changes of Edge

5a	ROIF, LIOF
or b	LOIF, RIOF

Double Threes

*10	ROF—LOF
*11	RIF—LIF
*12	ROB—LOB

[Fig. 41 (too big for the space here) is a better shaped diagram. See also top of p. 27.]



Change-Double Three

No.	
28a	ROIF—LIOF
or b	LOIF—RIOF

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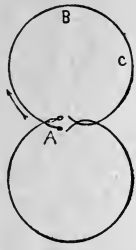
1 (1) OUTSIDE FORWARD EIGHT 1



POSITION FROM A TO B (Cf. rules 2 and 5):

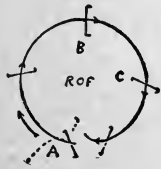
SHOULDERS—right shoulder in front; left shoulder behind.

ARMS—both in natural position, to left of body, parallel to each other (Cf. rule 3).

BALANCE-LEG—Spread-eagled at hip, knee slightly bent, foot carried directly over the print, or slightly inside—NEVER outside (Cf. rule 6).

B TO C—During the period of approaching and passing B, bring left shoulder in front, and both arms, parallel to each other, to the other side of the body. Carry this position to C. (Cf. rule 1.)

C TO A—While passing point C, bring balance-foot gradually in front and across the skating foot (Cf. rule 4). The whole body is now in position to begin the succeeding curve on the left foot in the same manner (according to general rules 10, 7, and 3).



PANIN---1910

Observe that the rotation of Panin's shoulders begins at A. Meyer's balance-foot swings outside the print at B (Brokaw, p. 31); Fuchs's, a little later (Handbook, p. 141); Salchow's, two-thirds thro' circle. "The faultless execution of the curves depends upon the condition that body, shoulders, arms, hips, and head be in motion during the whole circle."—Salchow.

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